

# FASHION GREETES THE NEW YEAR

BY BARBARA WINSLOW



A BLACK VELVET GOWN FOR EVENING FEATURES THE FRONT DRAPE



PHOTOS BY JOEL FEDER

PLAIN AND PRINTED CREPE IN COMBINATION WITH TRIMMING OF WOODEN BEADS



A CURIOUSLY BEADED PATTERN AND A CLEVER DRAPE ACHIEVE SHARPNESS



AN UNUSUAL BACK AND SIDE DRAPE INDIVIDUALIZES THIS AFTERNOON GOWN



## For a Brief Time, At Least, She May Rest On the Laurels She Has Won — A Mode of Magnificence Assures Her A Successful Social Season.

WHEN the opera season has formally opened, and winter festivities are in full swing, it may truly be said that fashion is stabilized, that is, for so long a period as fashion ever holds true to any vogue. No one can say with any degree of confidence how long that really is, for in the mode of the present there is always a forecast of the future. The evening gown most recently added to the wardrobe is quite likely to show some new and interesting detail, and the newest afternoon frock is sure to show a different line, or a new fabric, coloring or trimming. One must be ever on the alert, if she is to keep her finger on the pulse of the mode, as it beats, strongly and steadily, beneath the display of raiment seen in famous fashion centers.

The formal attire of the immediate present is notable, first, for its gorgeousness, both of fabric and color, and second for its intricacy of design. If stress were to be laid on any one material, metallic cloth would be that one, and after that the velvets, both black and colored. So great is the vogue for the former that entire evening costumes are designed of gold or silver tissue, or some other variation of the popular metal cloth. Even the slippers, hose and headpiece, designed for wear with such a costume, match the gown. In direct contrast, yet just as gorgeous in its way, is the mode of velvet, greatly favored by both matron and debutante. After the velvets and metallics, the clothes come crepes, the shiny type, and taffetas, the prerogative of youth.

### Brilliant Colors Predominate

Without doubt we are having a colorful season, for when there is thought of brilliancy in the gown itself, there is sure to be in the costume jewelry, the headpiece or the fan. Gold and silver predominate, but there are greens, bright blues, deep rose, cerise and all sorts of yellows, pinks and purples. The most stately gown of inky velvet becomes a colorful thing, when its draperies are caught with a jeweled ornament, the jewel colors reflected in the capricious depths of a feather fan, or the decorative motif of the headpiece. With these gorgeous fabrics and rich colorings go stately lines. Quite naturally one expects the velvets and crepes to be draped, and taffetas to boast bouffant draperies or wide-skirted, youthful lines. Rich materials presuppose the basque and bodice mode. Intricate beading, the exquisite tracery of airy laces, and royal furs for bandings.

### There Are Hints Of Change

Full of wiles and guile—is fashion, evidenced by a tendency to the uneven neckline, arrived at by the use of a jeweled strap on one shoulder, and a drapery in place of a sleeve, on the other. We have had several seasons of the low waistline, but there's a rumor that the normal waistline is coming back. Just now the waistline

may be anywhere at all; an interlude, perhaps, between the old, low waistline and a new one that is definitely normal. For when a fashion detail is neither one thing or the other, it may slide gradually into either. And the hemline is just as uncertain as the waistline. It is extremely long in the period gown, but as short as eight inches from the floor in other frocks. Though it frequently has an appearance of length because of the drapes and panels that fall below the hemline. By the law of contrast we are due for a season of the straight hemline, since designers have been dithering for a considerable period with the uneven hem edge. If one's gown is draped on either side, it is quite in fashion, but the really newest drape is confined, not at the side, but directly in front. So it is plain to be seen that while the current is, apparently, unchanging, there are, in reality, any ripples here and there, appearing, disappearing, but inevitably appearing again. Soon we shall be very conscious of the ripples!

### Fashion Sponsors The Jeweled Accessory

One feature of the mode is most impressive—jewelry is worn in great profusion. If one possesses beautiful diamonds, pearls or sapphires, she will wear them all, if it be humanly possible. And if precious jewels she has none, she will wear semi-precious stones, not one bracelet, but half a dozen, long loops of pearls about her neck, a jeweled headpiece and the inevitable earrings, large, long and strikingly beautiful in design. These items are a part of the accepted mode in evening dress. Too much stress cannot be laid on the headpiece and the part it plays in formal costume. It may be a radiant tiara of sparkling jewels, a jeweled wreath, or a wreath of velvet and metal leaves. It may be a feather, or it may be a bandeau of ribbon to match the gown, with a pin of brilliants to distinguish it. Such a bandeau is one of the chief charms of the black velvet costume above. While youth wears a wreath of flowers, sophistication wears a Spanish comb. Slippers and hosiery to really complement must complement. Silver cloth and gold velvet and satin are the leading slipper fabrics, the hosiery matches, of course. Gloves are regulation evening length, when worn at all. Long gloves or none is the rule.

### A Frock Of Novel Lines

Crepe and beads make the slim little gown with its contrasting drape of the untrimmed fabric. Crepe is not new as a material, nor are beads as a trimming, but the application of the beads on the crepe is most decidedly novel, since waist and skirt are beaded in different patterns. An intricate design on the skirt makes it appear heavier than the waist, which is so embroidered that it gives a slightly low than normal waistline. The last row of beads on the bodice are run closer together than the rest, and

these half dozen strands give a finished appearance. Note the velvet drape that confines the drape at the hip, and the almost straight, and slightly shorter hemline. Since the dress itself is youthful, the costume jewelry must be youthful, too, hence pearls for necklace, watch and tassel bracelet are the choice. No other shoes would quite so well become the gown as the Colonial type in black satin, for they bring the solid color

of the drape into bold relief.

**Embroidery And An Unusual Drape**  
The gown of plain and printed crepe holds to the uneven hemline and side drape, but shows a near-to-normal waistline. The noticeable features of the dress are the treatment of the drapery of plain crepe, which opens up over an underskirt of the printed fabric; the ornament of wooden beads—the ornament of wooden beads—the material and the model—and the unusual sleeves, bead edged, and faced with the contrasting crepe.

Fashion's fondness for novelty fabrics of exceeding beauty may be easily pardoned, when a model is evolved with the real individuality

that the side and back draped gown displays. A sleeve, open from the elbow to the wrist, but caught at the wrist in a confining band of embroidery; and a band of the same embroidery to emphasize the unusuality of the drape; these are the clever aids employed by the designer. And they are employed in such a way that they detract not a bit from the beauty of the fabric, which is the frock's chief charm.

### Future Possibilities In New Evening Frocks

Nothing could be lovelier than the stately evening gown of black velvet with its richly jeweled buckle. And it shows the possible trend of fashion

## The Old World Charm Of New Accessories

HERE'S just the hint of a foreign accent in Fashion's New Year greeting. At times it seems to be Italian, again it's Spanish, Italian, French or Persian, and at other times it bears traces of the strange tongue native in the close vicinity of the Pyramids and the Sphinx. But though Fashion be versatile, and speak a smattering of many tongues, she is, at heart, American. And the gowns she wears, the modes she accepts, and the dainty accessories she demands as her right, simply show that she can adapt the new, the strange and the foreign to her use and needs, yet lose no part of her individuality.

But any attempt to resolve the mode into its component parts discloses the widely varied sources of its charm, and no small number of these sources are unmistakably foreign. This is not strange since the decree has gone forth that apparel shall be gorgeous, rich and beautiful, and every land and every people has some treasured contribution of the past or of the present, to make to such a

mode. One land is noted for its lovely colors, another for its rich embroidery, and still another for the wonderful patterning of its fabrics, so designers, vying with each other to produce the utmost in charming models, cross many seas and search many lands for inspiration in their work. And we have come to be familiar with many modes—ancient and modern, domestic and foreign, for whatever charm lies hidden in the fashions of a bygone century or the native costume of a foreign race, that charm eventually becomes a part of "American" styles.

We have long reveled in the exquisite beauty of the embroidery from China and Japan—their unusual color tints and patterns, and the perfection of the work itself. Now we are learning to differentiate between the handwork of Russia, the Balkan States, Persia—all the lands where nimble fingered women devote their days to fine embroidery. The present-day drape, so familiar to us all, had their inspiration in far-off Egypt and classic Greece. One style theme

is reminiscent of the French Empire; another of the Italian Renaissance; and yet a third shows the influence of the Venice of carnival time. Hats that droop cavalierly, draperies that sweep picturesquely, velvets with a medieval charm; all these are the result of a deep impression on the master designers of the present.

And if we are to imitate the gentleness of other centuries in the lines of our afternoon and evening frocks, or the cut of our daytime coat or gown, then we must be consistent, and seek the accessories to complement this outerwear in whatever corner of the world the correct details are originated. It does not detract from the charm, but rather adds zest to the wearing, that the style of a shawl, a piece of jewelry or a fan is a reproduction of a bit of adornment that was in fashion a thousand years ago, for it is sure to be cleverly adapted to the present-day mode and the costume it complements. It may be the head-dress, the girdle, the handbag, the earrings, or the buckles on her dainty

evening slippers. But Miss Lady is sure to owe the success of her costume to the influence of at least one foreign land, and quite probably more than one.

Right now the shawl is playing an important part in the realm of fashion. It may be some rare old Paisley shawl, that has been in the family for many generations, or a fringed, silken luxury that holds the secrets of the Alhambra or the fascination of the land of Don Quixote in its luxurious folds, but its prominence in the mode is undeniable. Paisley is everywhere, used as a trimming, as a material for handbags and the fashionable short coats. It is being imitated on a thousand looms, and its patterning has invaded the realm of metal fabrics, plumes and lining silks. Its judicious use is both smart and fascinating, but there is an inclination to overuse.

The Spanish shawl, whether of silk or lace or crepe de chine, has met with favor everywhere, and for several seasons has been much in evidence. The beauty of the silken shawl is irresistible, its embroidery so beautiful both in color and design, that they have an artistic, as well as a material value. Indeed, they are quite as dear in price, as they are to the heart of fashion. The Spanish shawl of hand-run lace is quite as distinctive and appealing as the heavier shawls, though in a totally different way.

Again it is Spain that makes a contribution to the world of accessories, this time in huge, carved combs for wear with the formal coiffure. They come in amber, tortoise shell and jet, in antique, floral or conventional designs; or they are gorgeous, glittering things of precious stones and metals. Other types of the headpiece take their form from the gown they complement—it may be a band, that suggests the ancient Greek or Roman fillet or a crown of precious or semi-precious stones—Russian fashion. The latter style of headpiece, exemplified in the picture, is particularly fitting if the gown be of velvet or one of the sumptuous metal cloths that are the last word in staidness and beauty.

Since we have become slaves to the vogue for costume jewelry, it is nice to know that one may pick up really excellent reproductions of valuable pieces. Many of the rings, bracelets and earrings are not only imitations of Egyptian, Italian, Spanish or Oriental jewelry, but they are frequently made in the very land whose art they counterfeit. One can never tell what quaint and distant people inspired the girdle or jeweled ornament that is worn with a velvet gown. The links of the girdle may be copies of an Egyptian medallion, or the pattern of the ornament a well executed copy of some famous jeweled piece that was the property of a forgotten Queen or Empress. For it matters not whence or how—we are concerned only with the suitability of the details of our costume. To us it is American, though the inspiration for it may have come originally from the land of pyramids and temple bells, or even born in the very heart of tortured Russia.

## Subtle Charm in the New Laces

TRUE beauty characterizes the new silk and metal allovers and flouncings that play so important a part in the season's fashions. There is hardly a wardrobe that does not include at least one all lace overblouse or gown, daintily conceived, and fashioned from one of the many new patterns, that are distinctive in both design and coloring. The silk crepe lace allovers and flouncings are brilliantly finished, while the silk Bohemian laces are softer and more delicate in both pattern and quality, and the two tone laces—many of them copies of Paris originals—are most unusual.

The old favorites—Cluny, Fillet, Point de Venise, Irish, and all their kin—many of them fragile, yet splen-

did, will always hold an assured and prominent place, but the more gorgeous metal designs are really the lace mode of the moment. They gleam and glitter with the sheen of silver, steel, old gold and bronze, and lend a rare atmosphere of luxury and lightness to the costume.

There's a wonderful possibility for the home dressmaker in the lace allovers that are to be had in all the well-loved shapes. They may be used for restaurant wear or any informal occasion, requiring only a matching or contrasting slip and the possible addition of a girdle—or whatever waistline garniture best becomes the wearer.



Youth Prefers The Simple Beauty Of A Velvet Band, Studded With Pearls



The Vogue For Metal Exemplified In A Bandeau—Its Decorative Motif Pearls